

Strange objects

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Strange Objects: Surface Reading Popular Art Periodicals

Emma West

Abstract: Drawing on a private collection of popular British art periodicals from the 1920s to the 1950s, loaned to me during the COVID-19 pandemic, this article explores different ways of reading these magazines' visual and verbal contents. It takes the unique circumstances of the pandemic—inability to travel, or to access libraries and archives—and asks what we can learn from reading such magazines in isolation. Designed as an “experiment,” it foregrounds acts of questioning and of description, placing an emphasis on curiosity and open-ended enquiry. Inspired by Sharon Marcus and Stephen Best's ideas around “surface reading,” I use the collection to develop a taxonomy of image-text interactions in art periodicals such as *The Studio*, *Colour, Drawing and Design*, *The Art Gallery*, and *Modern Masterpieces*. To examine how these interactions worked in practice, I focus on *The Artist* (1931-present). Using creative-critical approaches, including my own practice as a watercolorist, I examine how didactic pairings of words and images helped to teach an amateur audience how to create their own art. Throughout, I seek not just to introduce readers to a new set of magazines, but to question what modes of enquiry and forms of expression constitute “proper knowledge” in periodical studies.

Keywords art periodicals; surface reading; word-image studies; art education; *The Artist*

Introduction

This article is the result of an extraordinary coincidence. In early 2020, my partner stumbled across a post on Twitter advertising several dozen art and design magazines from the 1920s to the 1950s. By the time we saw the post, the owner had already been inundated with requests. We didn't think we had a chance. But the owner miraculously got in touch—and even more miraculously, they only lived 5 minutes away. Just before lockdown we managed to meet with Steve Dimmick and Anna Butterfield to view their remarkable collection (fig. 1). Anna and her family found the magazines while clearing out a relative's attic. Stored in a suitcase, presumably for at least 60 years, they were in remarkably good condition. The magazines were initially lent to me for a month; the plan was (and still is) to donate them to a university archive. Over a year later, and after three national lockdowns, the magazines are still in my possession. They've been my companions at a time when getting to libraries and archives has been impossible. Yet unlike my usual trips to an archive, when I know what I am looking for, these magazines were an unexpected gift. I had no agenda, no expectations, no existing argument to bolster. I could be curious, reading with an open mind. In Patrick Collier's words, it's been an opportunity to

withhold judgment and read the contents of a periodical, for as long as possible, in the fashion recommended by Margaret Cohen: as a strange object whose codes exceed the ones we are equipped to see, as a potential source of new critical inquiries and conversations rather than as a window onto preexisting, valued critical categories.¹

As Katja Lee and Hannah McGregor put it, I could “read first and allow the object to emerge,” reading “not in service of finding but, rather, of discovering.”²

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What follows is a personal account of a year of open-ended enquiry. Its blend of the autobiographical and the scholarly, the creative and the critical, is inspired by recent interventions in modernist studies (Luke Seaber and Michael Shallcross’s “The Trouble with Modernism: A Dialogue” and its responses), periodical studies (Katja Lee and Hannah McGregor’s *Modernism/modernity Print Plus* cluster, “Reading the Modern Magazine in an Interdisciplinary Humanities Lab”), and literary studies (Sharon Best and Stephen Marcus’s special issue of *Representations*, “The Way We Read Now”).³ Although this essay is published in my name, it is the product of several years’ worth of collaborations and conversations about magazine methodologies with my co-editor Brittany Moster Bergonzi, staff and students at the University of Birmingham, and participants in our interdisciplinary Ways of Reading magazine workshops for postgraduates and early-career researchers from across the United Kingdom. Like those workshops, this essay seeks to pose questions as much as—if not more than—providing answers. It seeks, in the words of feminist ethnographer Maria do Mar Pereira, “not just to generate more knowledge but also, and centrally, to question and transform existing modes, frameworks and institutions of knowledge production.”⁴ Like the contributors to Lee and McGregor’s “Reading the Modern Magazine,” I draw on creative-critical and auto/biographical approaches; in doing so, I seek to question what modes of enquiry and forms of expression constitute “proper knowledge” in periodical studies.⁵ Is it possible to offer readings which do not make recourse to “preexisting, valued critical categories” but instead identify “new critical inquiries and conversations”?⁶

In their introduction to “The Way We Read Now,” Sharon Marcus and Stephen Best lay out the different approaches loosely collected under the umbrella term “surface reading.” One of the approaches, as advocated by the critic Marc Angenot, is the “*location of patterns that exist within and across texts.*” “In this type of surface reading,” Marcus and Best write, “the critic becomes an anatomist breaking down texts or discourses into their components, or a taxonomist arranging and categorizing texts into larger groups.”⁷ In this article, I too become a taxonomist, arranging and categorizing image-text interactions in these art periodicals. I open with the first catalog of what I’m calling the “Butterfield Collection,” intended as a resource for future users of the collection (talks are ongoing with a UK university archive) or those who wish to access these titles in other repositories. I then give a brief overview of the British art periodical landscape, before developing a taxonomy of encounters between words and images in interwar art periodicals. These encounters are specific to the magazines in the collection, but they also describe relationships that occur in art periodicals elsewhere. I hope that this taxonomy will prove a useful starting point which others can take up, add to, and amend. Having explored a range of image-text encounters, the article concludes with a case study of *The Artist*, the magazine best represented in the Butterfield Collection. It examines the magazine’s use of didactic image-text encounters, designed to teach readers how to improve their technique in a variety of mediums. Incorporating elements of my own creative practice as an amateur watercolorist, I consider how *The Artist* works as a teaching aid, utilizing the technology of the illustrated periodical to supplement or even replace in-person art tuition.

Catalog: The Butterfield Collection

I've used the term the "Butterfield Collection" here to denote the fact that these periodicals were amassed by a single individual and stored *as* a single collection for over 60 years.⁸ There are 76 art magazines in the collection: a single issue of *Drawing and Design* (November 1924) and *The Art Gallery* (Spring 1931); 2 issues each of *The Studio* and *Colour* (both December 1928 and January 1929); 8 issues of *Modern Masterpieces* (circa 1935); and 62 issues of *The Artist*, from April 1931 to December 1952. They are accompanied by a special issue of *Design for To-Day* (July 1933), a BBC Talks pamphlet, and a promotional pamphlet for the British & Dominions School of Drawing. Apart from *The Studio* and *Colour*, these periodicals have attracted almost no critical attention.⁹ The collection represents a wide range of aims, approaches, and target audiences, sketched briefly below:

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The Studio (1893-1964). Monthly, 2 shillings. Subtitled "A Magazine of Fine and Applied Art," *The Studio* was the leading art magazine in Britain; French and American editions were also available.¹⁰ It included reviews, articles, surveys, announcements, and notes on the international art world; many articles acted as a primer for the arts of different nations. Anthony Burton described *The Studio* as an "important international mediator of the new tendencies in art."¹¹ The magazine was heavily illustrated, typically featuring around 6 full-page color plates or "supplements," printed separately and bound in. Other images—at least in the issues in the Butterfield Collection—were printed in black and white (fig. 2). Images are prioritized throughout these issues: there are several purely photographic double-page spreads, presented without accompanying text. Complete or partial runs of *The Studio* are held in many public and

university libraries across the world. Digitized issues are available at Art History Research *Net* (1893-1924) and, in the US, at the HathiTrust Digital Library (1893-1926).

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Colour (1914-1932). Monthly, 2 shillings. Subtitled “*The most fascinating Magazine in the World*,” this art miscellany presented a mix of fiction, poetry, reviews, and articles about art. Emphasis was placed on color reproductions: in the issues in the Butterfield Collection, the number of color pictures included are advertised on the front cover. Throughout, artworks are reproduced in both color and black and white; in general, one large image was showcased on each page (fig. 3). Described by Ysanne Holt as “a less experimental, more commercial version of *Rhythm* and *Blue Review*,”¹² *Colour* is available at many libraries in the United Kingdom, the United States, Canada, and Australia. Digitized issues are available at Art History Research *Net* (1914-24) or, in the United States, at the HathiTrust Digital Library (1914-22).

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The Art Gallery (1929-1931). Quarterly, sixpence. Based on the single issue (Spring 1931) in the Butterfield Collection, the magazine represented a strange combination of an art miscellany and a commercial catalog. Its tagline, “TO BRING THE ARTS INTO EVERYDAY LIFE,” echoed that of the Arts League of Service (1919-1937), but there appears to be no connection between the magazine and the arts organization.¹³ Advertisements for art prints were featured alongside biographies of contemporary artists, notes, reviews, fiction, and articles on art history and

aesthetic theory. Images appeared on every page: there are 2 color reproductions; the rest are in black and white (fig. 4). Holdings are rare: in the UK, incomplete runs are held at the National Art Library, the British Library, and the Tate Library and Archive. WorldCat does not list any other holdings globally.

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Drawing and Design (1915-1929). Monthly, 1 shilling and sixpence. Initially titled *Drawing*, the magazine was published in several different series, which makes volume and issue numbers confusing.¹⁴ Subtitled “A MAGAZINE FOR STUDENTS OF ART,” from June 1924 it incorporated a section on “The Human Form,” featuring photographs of models in unusual poses, presumably to be used as practice for life drawing. The rest of the magazine included a mix of instruction, articles, competitions, and announcements. Black and white illustrations were featured on almost every page (fig. 5). Incomplete runs of the magazine can be found in libraries across the United Kingdom and the United States, as well as at Library and Archives Canada. Digitized issues of *Drawing* (1915-16, 1919-20) and *Drawing and Design* (1920-1926) are available via Art History Research *Net*.

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The Artist (1931-present). Monthly. 2 shillings (pre-WWII). Subtitled “A MAGAZINE GIVING INSTRUCTION IN ALL BRANCHES OF ART,” issues of *The Artist* in the Butterfield Collection featured serialized tutorials or “how-to” guides from famous artists on everything

from watercolors to linocuts to mural painting. Readers were encouraged to interact with the magazine: their correspondence, queries, and problems were foregrounded throughout. Perhaps unsurprisingly for an instructional art magazine, *The Artist* was heavily illustrated: interwar issues featured 2 full-page color reproductions; these were increased after the Second World War. Images—whether color or black and white—were featured on every page (fig. 6). The magazine still appears monthly; it is described in promotional materials as Britain’s “longest running arts magazine.”¹⁵ *The Artist* is widely available: WorldCat lists extensive holdings around the world. Given the magazine’s 90-year history, most holdings are incomplete. Both the Tate Library and the Bodleian Library in Oxford, UK, have extensive, if incomplete, runs from 1931 to the present; the British Library holds volume 1, no. 2 (1931) to no. 958 (2011).

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Modern Masterpieces (c. 1935-1936). Fortnightly (24 complete parts), 1 shilling. Each issue in this illustrated portfolio of modern art included 5 tipped-in color plates fixed to pages of a buff card stock textured to look like canvas. The plates were clearly designed to be cut out and displayed in one’s home. Each plate featured a commentary on the painting and biographical note on its reverse (fig. 7). Arranged in the center of the periodical, the plates were surrounded by a serialized essay, “An Outline of Modern Art,” by the critic and curator Frank Rutter. Rutter’s essay includes black and white images interspersed throughout; his text, and the illustrations, were published as a book in 1940. Complete runs can be found at the National Art Library (UK), the University of Cambridge (UK), National Library of Australia, and Te Papa Tongarewa/Museum of New Zealand. Individual issues—and some complete runs—can be

purchased relatively cheaply in the UK. Holdings are rare in North America: some issues can be found at the University of Louisiana and University of Alberta.

Art Periodicals in Modern Britain

Taken together, the periodicals in the Butterfield Collection expand our understanding of the art press in the first decades of the twentieth century. With the exception of *The Studio*, most critical attention has been centered either on “little” or modernist magazines, or trade publications aimed at professionals, such as *Penrose Annual*, *Commercial Art* or *Modern Publicity*. In contrast, the periodicals in the Butterfield Collection were largely aimed at a general, non-specialist audience. Hans Brill argues that editors of the art periodicals of the fin de siècle such as *The Studio* had “the civilized, well-rounded amateur in mind as their ideal reader.”¹⁶ According to Gerry Beegan, *The Studio* was “intent on establishing art as a modern, everyday activity in which its readers could participate”; we could say the same for the other magazines in the Butterfield Collection.¹⁷ These were accessible, democratic publications, aimed at enthusiasts, hobbyists, and students. This readership shifted in subsequent decades: Ysanne Holt notes that *The Studio* of the 1920s sought to “play down, or rather to update, connotations of amateurishness, hobbies and handicrafts.”¹⁸ This shift in tone and content may, however, have provided space for periodicals directly aimed at amateurs which emerged in the 1930s (*The Artist*, *Modern Masterpieces*).

Although these popular art magazines might initially appear very similar, there were important (if subtle) differences in their intended readership. In the 1920s, The Studio Ltd. sought to purchase titles published by its competitors—including *Commercial Art* and *Drawing and Design*—secure in the knowledge that the readership was diverse enough to maintain each magazine.¹⁹ Yet the periodicals in the Butterfield Collection do share some common approaches.

Apart from *Modern Masterpieces*, which didn't feature advertising, all the magazines follow a similar structure, in which advertisements are placed at the front and back of the issue in their own sections.²⁰ Adverts almost never appear on the same page as articles or editorial content.²¹ We see the same adverts, especially those for art schools, art suppliers, and publishers, in different publications. These similarities extended to editorial policy too. None of the magazines represent individual schools of art; indeed, some of the titles go out of their way to state that they are not affiliated to any movement. The opening editorial in *Colour* 1, no. 2 (December 1928) and no. 3 (January 1929), notes that

“Colour” is not “tied” to any Gallery, or Society, or Commercial Firm, or Clique, but it is an entirely independent magazine, edited and controlled from its commencement by its Founder, and published for the pleasure of picture-lovers and those interested in what is being done by the people who count in the world of Art to-day.²²

Modernist art is present in these magazines, but it's not their sole focus: most showcase a range of contemporary and historical work from the traditional, realist and academic to the more avant-garde, taking in impressionism and post-impressionism on the way. The editorial for the first issue in a new series of *Drawing and Design* (July 1926) articulated the journal's policy as “taking the wide view,” “placing the old and established in juxtaposition with the experimental.”²³

Photographic reproductions of artworks were crucial to these magazines: all of them featured images on nearly every page; several of them advertised the number of color plates on their front covers. Such highly illustrated magazines at relatively modest prices were possible

due to advancements in photomechanical reproduction made in the late nineteenth century. Beegan explains that the “1890s marked the beginning of a new era in visual representation. . . . Photo relief reproduction processes, which had been developed over the previous decades, were refined to a level where they became commercially viable and culturally acceptable.”²⁴ From its inception in 1893, *The Studio* was the first British art periodical to use only photo relief processes. For Clive Ashwin, this early adoption of the “reproductive medium which would dominate art publishing, indeed publishing in general, for the century to come” made *The Studio* “the first visually modern magazine.”²⁵ All of the magazines in the Butterfield Collection appear to have followed its lead, reproducing photographs of artworks printed on glossy art paper using photomechanical reproduction processes. These included “line methods,” in which an image was “fixed onto a sensitized metal plate, and etched to produce a type-compatible relief block,” and halftone techniques, which “transformed the continuous tones of an original into tiny dots, which were then etched in much the same way as photo relief line methods.”²⁶ Halftone techniques, Beegan writes, “could duplicate photographs, paintings, and wash images, while line methods were widely used for the printing of pen and ink drawings.”²⁷ These technological advancements gave editors more freedom to combine words and images on the printed page.²⁸ Images didn’t need to be printed separately, although color plates or “supplements” were still sometimes bound-in, such as in *The Studio* during the interwar period. Using halftone techniques, however, editors were now able to combine text and black and white or color photographs of artworks on the same page, in a variety of positions and sizes.

A Taxonomy of Words and Images

How did these popular art magazines present images, and combine them with text? After W. J. T. Mitchell, I view these magazines as “imagetexts,” “composite, synthetic works . . . that combine image and text.”²⁹ In what follows I propose a taxonomy of image-text interactions in modern art periodicals, as a starting point for future discussion and analysis. This is not the first such taxonomy of words and images: we could think here, for instance, of Mary Elizabeth Leighton and Lisa Surrige’s work on Victorian serial fiction,³⁰ or Kooistra’s work on fin de siècle illustrated books.³¹ While undeniably productive for analyses of illustrated books or stories, Leighton and Surrige’s and Kooistra’s taxonomies describe how an artist (or an illustration) responds to a written text; in their chosen case studies, the text comes first.³² In the Butterfield Collection, however, there are few instances of artists responding to an already-written verbal text. In Richard Ohmann’s words, the artworks in these periodicals are not “pictures that illustrated something in the text”; rather, they are “the point of an article, with text demoted to commentary.”³³ While I might challenge Ohmann’s value-laden verb “demoted,” much of the text in these art periodicals works to describe and explain existing artworks. In other cases, words and images appear to have been produced independently, before being combined by an author, editor, or art director.

Instead of forcing these image-text interactions to fit into an existing critical framework, I wanted, after Mitchell, to “investigate the ways in which these forms theorize *themselves*.”³⁴ Mitchell explains that in *Picture Theory* he “wanted to circumvent the familiar theory/practice division, where you say, ‘I’ve got a method and I’ll apply it to that thing.’ I wanted the ‘thing’ to cough up a method that was immanent in its own form.”³⁵ The taxonomy presented here is “coughed up” from my surface readings of the Butterfield Collection. The categories outlined may feel familiar to most readers; that is, I’d like to suggest, because we are used to seeing these

interactions on the printed page. They're so common, in fact, that they often escape our notice. In *Picture Theory*, Mitchell briefly describes what he calls the "normal" structure of the "mixed medium of the photographic essay": "texts explain, narrate, describe, label, speak for (or to) the photographs; photographs illustrate, exemplify, clarify, ground, and document the text."³⁶ Implicit in the adjective "normal" is the suggestion that these conventional image-text relations hold little critical interest. Mitchell is aware of this—at one point he states that he does not mean to "suggest that 'normal' relations of word and image are uninteresting"—but his sustained emphasis on "complex deviations from the norm" suggests that it is modernist or postmodern imagetexts which warrant sustained critical attention.³⁷ In this taxonomy, I seek to challenge the critical primacy afforded more experimental (often modernist) imagetexts, opting instead to describe "normal" image-text relations in art periodicals. As Ohmann reminds us in his work on fin de siècle magazines, "Ways of connecting image, text, and product that have become second nature over the decades are nonetheless not natural or inevitable."³⁸ Similarly, Jennifer J. Sorensen's term "pagescapes" draws attention to the fact that a periodical's pages are "not natural, but man-made—a framed perspective designed to emphasize a particular viewpoint, to serve particular generic purposes, and to meet specific expectations for different audiences."³⁹ After Ohmann and Sorensen, I argue that examining seemingly "normal" image-text relationships can raise questions about a magazine's editorial arrangements, generic purposes, and audience expectations.

What follows is a taxonomy of image-text relations in the Butterfield Collection, organized into eight, non-mutually exclusive categories.

Direct relation. Images which relate directly to the text, and vice versa. In *The Art Gallery*, for instance, an article on “A New Acquisition at the Victoria and Albert Museum” features a half-page reproduction of a watercolor by Edward Francis Burney (fig. 8). Above, the text acts as a gloss for the drawing, explaining its composition and significance to the reader/viewers.⁴⁰ Both text and image are integral to the article. Not all such relationships take place on the same page; in *Modern Masterpieces*, each color plate is printed with an explanatory text on its reverse. Both examples might be described as “ekphrastic”: the text seeks to respond to, describe, and interpret the work of art. Such a relationship may appear simple, but as the wealth of critical material on ekphrasis suggests, this image-text relationship can be highly complex.⁴¹ As Danuta Fjellestad argues, images and text “‘interanimate’ each other through augmentation, amplification, extension, contradiction, counterpoint, and other processes.”⁴²

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Selective relation. Images are selected to accompany a review, article or notes on the art world. Images may or may not be referenced directly in the text, but they are used to give an impression of a particular exhibition, collection, artist, or community. In *The Studio*, an article on “The Buckingham Palace Collection” features several black and white and color reproductions of paintings in the royal collection. In Figure 9, we see two works by Rembrandt and Aelbert Cuyp, above and below columns of text exploring the collection’s history and the highlights within it. Rembrandt’s “Shipbuilder and his Wife” is mentioned directly; Cuyp’s work in passing. Both are used to give a flavor of the collection’s breadth and importance. It is unclear whether the text’s author selects the images used or selections are made by the editor.

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Delayed relation. Images which relate back to articles on previous pages rather than relating to the text on that page. In *Drawing & Design* 4, no. 6 (November 1924), works by the artist John Platt spill out into subsequent articles after a profile of him (fig. 10). Reproductions of his works accompany the following article on “Art, Industry and the Public,” despite there being no link between the text and images. The placing of the images in the top half of the page with their own interpretative captions creates a dual narrative. The article and the images (with their captions) are intended to be read and enjoyed separately. The article text is arranged into vertical columns, but there’s a horizontal column arrangement at work here too.

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At times, this delayed relationship means that words and images jar with each other when viewing a single page. Later in the same issue, reproductions of works by the modern artist Gluck spill out into subsequent pieces, including an article on “Realism in Art” (fig. 11). In it, Charles H. Craik seeks to debunk the Cubists and Futurists’ claim that their art represents “a more realistic portrayal” of subjects than more conventional schools of art. For Craik, “true realism” can only be found in the art of the Middle Ages, most notably in the medieval illustrated manuscript, *The Travels of Sir John Mandeville*. Instead of being illustrated by images of the manuscript in question, however, his close reading is accompanied by two works by Gluck, “Alpine Sports” and “Sport.” Confusingly, both feature some of the same landmarks (trees,

figures, creatures) that Craik describes in his text. The reader/viewer is thus left in the odd position of reading about trees in a medieval manuscript while viewing trees in a modern pen-and-ink drawing. The combination is disorienting; it weakens Craik's argument. Such combinations serve as a reminder that words and images can be uncomfortable or even antagonistic bedfellows: they can contradict and undermine each other, whether they were designed to do so or not. To paraphrase Hana Leaper, after Roger Fry, such images might better be described as "interruptions" rather than "illustrations."⁴³

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Thematic relation. Images are not directly related to, or discussed in, the text but there is a thematic resonance. An article by the columnist "Tis" in *Colour* 1, no. 2 (December 1928) entitled "'We are not an Artistic Nation,'" opens with an anecdote about a visit to a Japanese club in London (fig. 12). "Tis" describes a discussion had with a Japanese friend about the attitude towards art in Japan and whether there is such a thing as an "artistic nation." The text is accompanied by Russell Flint's illustration for W. S. Gilbert's *The Mikado*. The image is not mentioned in the text, and there's only a passing relevance, but the thematic connection suggests that the magazine's editor was trying to pair words and images in ways which made sense (at least to them).

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Didactic pairings. Text and image work together to make a specific point or teach a specific idea. These interactions tend to be strongly guided: images are often referred to directly in the text (Figure 1, etc.), inviting the reader/viewer's eye to move from text to image, and vice versa. We see these interactions at work in the artist Dorothea Sharp's article on oil painting technique in *The Artist* 2, no. 2 (October 1931). In it, Sharp attempts to explain how varying brush strokes can be used to create a variety of effects (fig. 13). To do so, she uses a grid of specimen brushstrokes in conjunction with some rough sketches, explicated with passages of text:

Sketch No. 1. In painting long grass in the immediate foreground use an upright touch, starting at the base as in Diagram No. 10; very little work is necessary to give the effect of finish if the touches are drawn together as in Diagram No. 11, then with a fine fitch hair brush draw out a few blades.⁴⁴

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Across two consecutive pages, the reader/viewer's eye is instructed to move from text to sketch to diagram, before returning to the text and beginning the process again (fig. 14). Both text and image are crucial to these didactic encounters: it is difficult to make sense of one without the other. In most didactic pairings observed in these magazines, the words and images have been created by a single artist/writer; as Kooistra observes, "when author and illustrator share one body . . . the roles of image and text become less sharply defined. Is the image illustrating the word, or is the verbal text illustrating the picture?"⁴⁵ We will examine didactic pairings in more detail in the following section.

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Decorative. Images without an apparent relationship to the text are included to add visual interest to the page, especially to fit small or odd spaces where there would otherwise be a blank. In *The Art Gallery*, an article on the recent Persian exhibition at Burlington House is followed by a small reproduction of a print by S. V. Abbé, “The Fully Licensed Man” (fig. 15). Separated from the article by two thin horizontal lines, the image stands alone, captioned simply with the title, artist, and a note that the print is available “*From all Printsellers.*” As such, this reproduction straddles the line between decoration and advertisement. With no editorial records to draw on, we can only speculate about its inclusion here, but the image appears to be used to brighten up an otherwise dull page. Indeed, to the right is a small box, edged with a decorative fleur-de-lis border, which proclaims that “*Pictures on the walls are Magic Windows into a World of Fancy.*” The text’s spacing over several lines suggests, again, that this rather anodyne statement has been used to fill an awkward gap on the page. Such images might be described as what Michael Hancher has called “eye candy”: “something visually arresting but intellectually undemanding.”⁴⁶ For art periodicals operating in a crowded market, it was essential for pages to have a strong visual interest.⁴⁷

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Promotional. Images—which often bear no logical connection to the text that surrounds them—reproduced for advertising purposes. In general, this category refers not to images which featured

in specifically demarcated advertising sections at the front and rear of these magazines: there, images usually bore a direct relation to the text describing them.⁴⁸ Rather, this category describes images of artworks for sale that are included in, or alongside, text which does not refer to them. We see this type of image repeatedly in *The Art Gallery*: S. V. Abbé's print reproduced in Figure 15 above could fall into this category. The magazine appeared to have an explicit relationship with Britain's commercial art galleries: its pages are full of reproductions captioned "*From all Printsellers.*"⁴⁹ On its back cover, a full-page advertisement encouraged reader/viewers to "send for" some of the prints and etchings advertised in the magazine and to "try the effect on your walls; the result will surprise you."⁵⁰ It's not clear how much *The Art Gallery* stood to benefit from increased sales at galleries and print sellers, but the magazine does remind reader/viewers to "please make a point of mentioning THE ART GALLERY" when communicating with their advertisers.⁵¹

Similarly, the opening editorial of *Colour* 1, no. 2 notes that "Many of the originals of the pictures reproduced in 'Colour Magazine' are for sale, and the Editor is always pleased to put intending purchasers in direct touch with the artists, or to get prices and arrange sales."⁵² While the editor was at pains to note that they took "no commission for so doing, nor expenses, nor do we benefit financially in any way by any sales of these pictures," both magazines often resemble glossy catalogues of work available for sale. At times, there are no connections between text and images: one gets the sense that the editor drew on a bank of written pieces and paired them with available images. Sydney Lamarque's short story "The Crust of Bread," about an impoverished young writer who is accused of stealing a priceless jewel but in fact took a crust of bread, is paired with a post-Impressionist watercolor of two ships in a harbor by Enid Martin (fig. 16).

Given the story's urban, nocturnal setting and focus on class, money, and social prejudice, there's no clear link between the two.

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Non-relational. Text and image presented on the same page with apparently no connection or interrelationship. This catch-all category might include images from previous categories (decorative, promotional), as well as images presented seemingly at random, disconnected not only from the surrounding text but any text in the magazine. In *Drawing and Design*, a series of essays written by competition winners about art and beauty features an illustration taken from *The Royal Magazine*, entitled "An Illustration Lesson by Example by E. H. Shephard" (fig. 17). The illustration and its explanatory, italicized caption are designed to stand alone, separated from the text in columns beneath by wide margins. The magazine resembles a miscellany: there is a sense in which disparate elements have been arranged in available spaces.

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This taxonomy is not exhaustive, but it does represent some of the key ways in which words and images interacted in these interwar British art periodicals. What are we to do with these categories? In practical terms, the taxonomy might be a useful tool when encountering magazines for the first time. In their chapter "How to Study a Modern Magazine," Robert Scholes and Clifford Wulfman present a series of prompts or "checklist" for gathering information about a magazine. Their list makes brief reference to images, encouraging

researchers to examine the number, color, and type of images used.⁵³ The taxonomy offers a framework by which to explore images further, adding the question “How do images and text interact?” to Scholes and Wulfman’s prompts. Similarly, the taxonomy acts as a useful addition to Peter Brooker and Andrew Thacker’s “periodical codes”: to Brooker and Thacker’s prompt for scholars to consider the “use of illustrations (color or monochrome, the forms of reproductive technology employed),” we might add “types of image-text relation.”⁵⁴ Such relations may include the ones sketched here; if dealing with different periodicals, they may include other interactions, such as those outlined by Leighton and Surridge. I offer this taxonomy as an analogue piece of open-source software, ready to be adapted by other scholars according to their chosen periodicals.

Through this initial notetaking process, we begin to get a sense of a magazine’s identity and its ideal reader/viewer. If, as Collier argues, our “first conceptual task” as periodicals scholars is to “reach some hypotheses” on how magazines functioned for their readers, then the taxonomy provides valuable insights.⁵⁵ *The Artist*, for instance, includes didactic pairings almost exclusively. Words and images are combined to teach reader/viewers about art and how to make it. This clarity of purpose perhaps begins to explain why the magazine has been going for over 90 years. Another long-running and successful periodical, *The Studio*, also focused almost exclusively on one or two types of interaction, namely direct and selective relation. Image-text interactions feel logical and ordered. There are some instances of delayed relation, but these often feature captions which direct the reader/viewer forward or backwards to the text which accompanies the image. It might not be as explicitly pedagogical as *The Artist*, with its preponderance of didactic pairings, but *The Studio* also sought to teach and inform its reader/viewers about historical collections and the latest developments in international art.

Other magazines included a wider range of image-text relations. *The Art Gallery* featured a mix of direct and selective relations, as well as didactic, decorative, promotional, and non-relational images. The wide array of image-text combinations makes for an odd reading experience; it's difficult to work out what the magazine is about and what it's trying to do. Richard Ohmann, Ellen Gruber Garvey, and Jeremy Aynsley and Kate Forde have all noted the etymological and ideological connections between magazines and the *grand magasin* or department store: as Ohmann writes, fin de siècle mass-market magazines "included an astonishing potpourri of material, but organized explicitly and tacitly into categories" or "departments."⁵⁶ Here, readers journey not through a department store but an art gallery: as reader/viewers, we pass through disparate exhibition spaces before browsing books and prints in the gallery shop. In *Colour* and *Drawing and Design* we move from the imagined space of the art gallery to something more akin to an artistic salon. Each publication emphasized thematic, delayed, or non-relational images to present a miscellany of interesting fiction, non-fiction, and poetry, featured alongside—but often not in dialogue with—interesting images. There's a magpie quality to these pages, stuffed full of intriguing items; *Colour*'s subtitle was "The most fascinating Magazine in the World." A key function of these magazines was to delight and fascinate their readers, in addition to informing, educating, and selling to them. In all these examples, paying attention to the types of image-text relation present helps us to develop hypotheses about a magazine's identity, functions, and target audience.

The Artist: A Magazine Giving Instruction in All Branches of Art

Having established our initial image-text taxonomy, I'd like to close by exploring how these categories might facilitate a more sustained reading of a single periodical. I'll take as my case

study *The Artist* (1931-present), examining how it used didactic image-text pairings to teach reader/viewers how to create their own art. The technology of the illustrated periodical is utilized as an alternative to more expensive in-person art classes and correspondence art schools, in which budding artists sent off their work for feedback from professional art teachers. *The Artist* could supplement such formal tuition, but its lessons are complete in themselves. Each volume presents a series of six-part lessons on a range of mediums, from watercolor to pastels to oil painting to wood-engraving. The lessons are written by professional artists and designers, such as Austin Cooper, Claude Flight, Dorothea Sharp, Adrian Hill, Iain Macnab, and Percy Bradshaw. No prior experience or expertise is assumed: each series guides the reader/viewer through a sequence of lessons, each of which builds on the ones that have come before. In his series on “Portrait Painting,” for instance, the artist Clifford Hall introduces the principles of portrait painting before guiding reader/viewers through a three-part explanation of how to paint a portrait from life (fig. 18).

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In each part, published over three months, Hall’s text describes the techniques and materials required to produce the next stage of the painting. Here, the rhythm of the periodical reflects or even enables the painting process: time is required for each stage to be completed and then to dry before moving onto the next. Writing about Victorian serials, Linda K. Hughes and Michael Lund note that the serial form has a “layering effect over time, putting down first one layer of story, then another as part succeeded part.”⁵⁷ These sequential art lessons have both figurative and actual layering effects, in which readers are invited to create their own

multilayered artworks in response to verbal and visual instructions. As Hughes and Lund argue, the serial form allowed readers “the extra time of pauses in delivery or publication to mull over, speculate about, or even challenge material presented in each part of the whole”; we could say the same of these non-fiction art periodicals.⁵⁸ Each individual lesson gave readers the opportunity to experiment with the instructions within, adopting useful methods and rejecting others. Alongside a detailed description of his process, Hall gives the readers useful tips, such as marking the position of the sitter’s chair with chalk so it can be placed in the same place for future sittings.⁵⁹ Using both the text and the sequential images, the reader/viewer is given a framework by which to attempt their own portrait from life.

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Hall’s measured, sequential approach was just one method employed by the artists and designers commissioned to write a series for *The Artist*. In its editorials, the magazine emphasized its contributors’ individual expertise, proclaiming in September 1931 that those writing for the magazine were “keen to place the result of their years of experience before the student, to help him make progress. . . . they are eager and willing to tell you their secrets, to hand on their knowledge.”⁶⁰ As such, it appears to have given contributors free rein in approaching their subject. Some took a more theoretical, academic approach, such as in the artist Hesketh Hubbard’s series on landscape. In one article, Hubbard used a complex series of diagrams to explain how Claude’s *Marriage of Isaac and Rebecca* was composed (fig. 19). Others gave more general advice about a medium. Horace Taylor’s article on using references in poster designing showed reader/viewers how a photograph in a newspaper inspired first a rough

sketch and then his final design for a poster for Southern Railway (fig. 20). Reader/viewers might not have felt equipped to design a poster following Taylor's examples, but they do illustrate the importance of gathering a bank of references when starting out as a poster designer. Taylor advises the student to "cut the picture papers and illustrated magazines assiduously. Cricket, football, rowing and all sporting events yield a harvest every year, and you have to gather everything in season, because you will be required to produce designs *before* the next season."⁶¹ Such insights must have been invaluable to budding designers.

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Taken together, Hall's, Hubbard's, and Taylor's articles show the possibilities of the instructional illustrated periodical. Reader/viewers were offered a variety of approaches and mediums within a single issue; subscribers would encounter alternative approaches to the same medium over different volumes. Earlier, I described *The Art Gallery* as a proxy art gallery; *The Artist* acts as a proxy art class or even art school, offering a range of lessons by different teachers. Indeed, the magazine featured many advertisements for, and profiles of, contemporary art schools: the October 1931 issue contained no fewer than twenty-two adverts for art schools, art classes, and private art tuition, alongside a puff piece on The Grosvenor School of Modern Art.⁶² Many of the adverts were for tuition by artists whose lessons were featured in the magazine, including Hesketh Hubbard, Leonard Walker, and Horace Taylor, who advertised for a "pupil-assistant."⁶³ As well as seeking to teach the magazine's reader/viewers, then, these lessons also worked to promote the artist's own in-person or correspondence classes. In many ways, the magazine acted as a primer for formal art tuition, but it also offered something that art

schools could not. It was more flexible than art classes: a magazine could be read on a commute or taken away on holiday; there were no deadlines, allowing the reader/viewer to engage with the lessons when (or if) they wished. *The Artist* was not cheap—in 1931, its cover price of two shillings was double that of an illustrated fiction periodical like *The Strand*—but it was less expensive than enrolling in an art school or correspondence class.

In her article “Embodying Word and Image,” illustrator and illustration historian Jaleen Grove argues that “tactile engagement” with a magazine “fosters embodiment of the object and one’s innate understanding of it. This embodied knowledge is best expressed in a matching form of output in an equally tactile medium.”⁶⁴ For Grove, this meant responding to *The Western Home Monthly* with illustrations; for me, this meant responding to an instructional art magazine like *The Artist* with paintings. As an amateur watercolorist myself, I decided to try and follow Leonard Walker’s lessons from volume two of *The Artist*. On first glance, Walker’s three-part series showing how to paint a landscape of a figure in a barn looked promising. In the first installment, Walker reproduces three images depicting the same scene: a pencil sketch, a watercolor sketch, and a first stage of a watercolor painting (fig. 21). Sitting down to replicate the painting for myself, however, I soon realized that I didn’t have enough information to do so. There was no photograph of the scene itself to draw upon; without any sense of what the finished painting might look like, it was hard to put down preparatory washes. The text itself was no help: although Walker gives general advice and explains his own process, it lacked specifics, such as the palette and colors used. After a frustrating couple of hours, I realized that Walker didn’t intend reader/viewers to follow along; rather, the article presented a model for how one *might* approach a similar piece of landscape painting.

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That's not to say that Walker's lessons weren't useful, but rather that I had to adjust my expectations. As someone used to following along clear, sequential, step-by-step words and images, I found Walker's general principles hard to incorporate into my own practice. His approach emphasized individual agency, not the ability to reproduce an example. "I feel that whatever help I may give readers," he wrote, "each one must work out for himself or herself, the kind of stages best suited to his or her individuality."⁶⁵ For Walker, there was no one-size-fits-all formula for painting watercolors: each student had to develop their own method. It's not clear whether the step-by-step approach was not in use in the 1930s, or whether Walker chose to ignore it. In the second instalment, he cautioned against simply imitating someone else's style:

You admire someone's handwriting. Is it any good trying to write like it? or speaking with somebody else's voice? No, we must not try to dodge the issue and try to arrive with borrowed plumes. It is neither cricket nor sound.⁶⁶

Instead, Walker advocated for a "deeper" approach, one in which students avoided becoming "an echo" of other painters. Alongside three black and white reproductions of watercolor sketches of trees (fig. 22), he advises readers to "note the general direction and try to gather the true characteristic of all forms, human or otherwise. You will feel pugnacious in painting the forms of a spiky cactus and totally different when dealing with the feathery tresses of the maiden-hair fern."⁶⁷

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This passing comment, read in conjunction with the watercolor sketches, inspired a minor revolution in my own work. I love to paint flowers, but trees have long eluded me. Walker's advice has changed not only how I paint trees, but how I look at the natural world. Walking in my local park during lockdown, I've noticed myself looking at trees, trying to discern their individual character, the shape and direction of their leaves. My sketches, painted from photographs during lockdown (fig. 23), don't resemble Walker's, but that's okay. Together, his words and images have given me the agency to produce my own work without needing to replicate his style. This point about agency is crucial, and a through line I've observed in many of the articles in *The Artist*: the professional artists don't speak down to the amateur reader/viewers. Walker consistently takes a friendly, jocular tone, full of jokes and witty asides. "Painting is so difficult," he writes, "I find it is advisable not to shoulder everything at the same time."⁶⁸ I found these statements reassuring, even as I was frustrated at his reluctance to share the colors he uses in his palette. It felt like a more equal relationship than the hierarchical student-teacher one I've experienced in formal art classes, or that I've observed in the British & Dominions School of Drawing correspondence course. I began to see the appeal of the illustrated magazine as a form of informal art tuition, even as I yearned for clearer instruction.

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In these few brief examples, I hope to have shown the diversity of image-text interactions possible within even a single category of our taxonomy. In engaging with *The Artist* as a

practitioner as well as a periodicals scholar, I've gained an insight into how these didactic encounters functioned for amateur artists reading the magazine. I haven't been able to replicate the ways in which an amateur watercolorist would have approached these magazines in 1932, but I have identified some of the potential benefits and limitations of attempting to learn how to paint from an illustrated periodical. It's raised a series of research questions I might not otherwise have had; I have, for instance, become fascinated by the absence of the "step-by-step" technique which dominates "how-to" books, magazines, and videos today. In *The Artist's* early issues, there appears to be no consensus over the most effective way to teach the magazine's reader/viewers. Many of the artists featured were teachers in art schools or private art classes; one gets the sense that they transported their teaching methods from the classroom to the periodical without necessarily considering how accessible the lessons were to a magazine's reader/viewers. Future studies could explore how didactic pairings shifted—and perhaps became more standardized or more periodical-specific—over time. When and where was the step-by-step approach developed, for whom, and why?

Conclusion

I began this essay by quoting Patrick Collier, and his call for periodicals scholars to “withhold judgement . . . for as long as possible” and read the contents of a periodical as a “potential source of new critical inquiries.”⁶⁹ The circumstances of the pandemic have allowed me to remain in this exploratory space for longer than usual. It's allowed me to, in Marcus and Best's terms, stay “parsing meaning” before moving on to “interpreting significance.”⁷⁰ Certainly, these magazines offer an insight into twentieth-century art education, and how the format of the illustrated art periodical was used to teach, inform, entertain, and inspire reader/viewers in new ways. We

might make the case for reading these magazines as part of a broader recovery of popular or middlebrow texts, hoping to understand how the majority of reader/viewers engaged with the art world in modern Britain. Such magazines are also valuable as a source for contemporary debates and articles on artists, many of whom have yet to receive critical attention. Above all, though, I'm interested in what these periodicals can tell us about periodicals. My readings suggest that illustrated magazines combined words and images in a variety of ways, but often fell back on certain types of interaction. Each magazine had its own "house style" when combining images and text: this house style offers insights into the functions a magazine performed for its readers. There is a complex series of connections between image-text interaction, editorial aims, and intended reader/viewers which still needs fully teasing out, but hopefully the above taxonomy provides a starting point.

For me, this article constitutes a "first pass" at these materials: an exploratory, fact-finding mission, not the final word on them.⁷¹ At times, taking a surface reading approach in which periodicals are the sole "object of knowledge" has felt difficult.⁷² As Lee and McGregor observe, "to read an unknown magazine with no map, no destination in mind, and few certainties about how to orient oneself is potentially terrifying [and] frustrating."⁷³ I found it hard "simply" describing how texts work: my mind kept jumping ahead, attempting to fit my research into established frameworks of value, whether aesthetic or social or political. And yet, as Marcus, Best, and Heather Love write in their 2016 essay, "Building a Better Description," the

practice of description provides the material that gives future scholars (including the future self of the describer) the opportunity to engage differently with their objects, and serves as

a building block for extending the collective and networked aspects of scholarly work across time.⁷⁴

By describing these popular art periodicals, through the first catalog of the Butterfield Collection, the image-text taxonomy, and *The Artist* case study, I aim to provide a basis for other scholars (and myself) to engage with these magazines differently in the future. In this article, I've drawn not only on ideas of surface reading but also creative-critical approaches, bringing my own practice as an amateur watercolorist into my "academic" work. These creative-critical engagements have prompted a series of questions, especially about the ways in which popular art periodicals addressed—and taught—their reader/viewers. How did these modes of address and tuition change over time? To what extent does the relationship between reader/viewer and producer, or student and teacher, reflect the wider social context in which they are written? I'll leave it to others—including my future self—to grapple with these questions. For now, I hope that my taxonomy and initial readings can be part of a broader conversation about how and why popular art periodicals—indeed all modern periodicals—combined words and images.

Notes

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¹ Patrick Collier, “What is Modern Periodical Studies?,” *Journal of Modern Periodical Studies* 6, no. 2 (2015): 109. Collier is referring here to the approach taken by Margaret Cohen in “Narratology in the Archive of Literature,” *Representations* 108 (Fall 2009): 51-75. Cohen’s essay is part of Sharon Marcus and Stephen Best’s special issue of *Representations*, “The Way We Read Now,” 108 (Fall 2009), explored in more detail below.

² Katja Lee and Hannah McGregor, “Reading the Modern Magazine in an Interdisciplinary Humanities Lab,” *Modernism/modernity Print Plus* 4, no. 2 (July 2019), <https://doi.org/10.26597/mod.0111> (accessed May 17, 2021).

³ See Luke Seaber and Michael Shallcross, “The Trouble with Modernism: A Dialogue,” *The Modernist Review* 10 (June 2019), <https://modernistreviewcouk.wordpress.com/2019/06/28/the-trouble-with-modernism/> (accessed November 28, 2021); responses by Nick Hubble, Emma West, Naomi Milthorpe, Robbie Moore, and Eliza Murphy, and Kristin Bluemel can all be found at *The Modernist Review*. See also Katja Lee and Hannah McGregor, eds, “Reading the Modern Magazine,” and Marcus and Best, eds., “The Way We Read Now.”

⁴ Maria do Mar Pereira, “‘Feminist theory is proper knowledge, but...’: The status of feminist scholarship in the academy,” *Feminist Theory* 13, no. 3 (2012): 284.

⁵ Lee and McGregor note how difficult it was to secure journal space for their “unusual (and innovative) experiment.” See Lee and McGregor, “Reading the Modern Magazine.” The notion of “proper” or “valid” knowledge in the contemporary academy is explored by Maria do Mar Pereira in “Feminist theory is proper knowledge but...” and Maggie Breeze, “Imposter Syndrome as a Public Feeling,” in *Feeling Academic in the Neoliberal University: Feminist Flights, Fights and Failures*, ed. Yvette Taylor and Kinneret Lahad (Basingstoke, Hampshire: Palgrave Macmillan, 2018), 202-3, 209.

⁶ Collier, “What is Modern Periodical Studies?”, 109.

⁷ Sharon Marcus and Stephen Best, “Surface Reading: An Introduction,” *Representations* 108 (Fall 2009): 11.

⁸ At my institution, the University of Birmingham, our archives include several named special collections containing books, papers, and ephemera; I have followed this convention in naming the Butterfield Collection. Alternate titles could have included the “Butterfield Library” or the “Butterfield Papers,” but neither term felt appropriate: a library seems more suited to books, and papers more suited to correspondence (or a variety of different documents).

⁹ See, for instance, Ysanne Holt, “‘The Call of Commerce’: *The Studio Magazine* in the 1920s,” in *The Rise of the Modern Art Market in London, 1850–1939*, ed. Pamela Fletcher and Anne Helmreich (Manchester: Manchester University Press, 2012), 151–73. Holt’s essay also touches briefly upon *The Studio*’s “sister magazines” *Colour* and *Drawing and Design*. On *Colour*, see Brittany Moster Bergonzi, “Sleeping with the Enemy: Sir Ambrose Heal and Modernist Magazine Advertising,” *Journal of Modern Periodical Studies* 12, no. 1 (2021): 55-86.

¹⁰ *The Studio*'s subtitle varied: it is listed in library catalogues as "An Illustrated Magazine of Fine and Applied Art"; the issues in the Butterfield Collection (December 1928 and January 1929) no longer have the word "illustrated" in the subtitle.

¹¹ Anthony Burton, "Nineteenth Century Periodicals," in *The Art Press: Two Centuries of Art Magazines*, ed. Trevor Fawcett and Clive Phillpot (London: The Art Book Company, 1976), 9.

¹² Holt, "'The Call of Commerce,'" 163.

¹³ "To bring the Arts into Everyday Life" was the Arts League of Service's motto from 1921. See Emma West, "'within the reach of all': Bringing Art to the People in Interwar Britain," *Modernist Cultures* 15, no. 2 (2020): 225-52.

¹⁴ Initially titled *Drawing*, the magazine's first series spanned volume 1 (1915) to volume 10 (April 1920). The name was changed to *Drawing and Design* some time during this series, most likely in 1917 and certainly by January 1919. The second series was labelled volume 1 (May 1920) to volume 5 (June 1926). Series 3 started again at volume 1 (July 1926) and ran until volume 5 (April 1929).

¹⁵ "The Artist Magazine Subscription," *Unique Magazines*, <https://www.uniquemagazines.co.uk/The-Artist-Magazine-Subscription-p1146> (accessed January 18, 2022).

¹⁶ Hans Brill, "The Fin de Siècle," in *The Art Press*, 23. Clive Ashwin also argues that *The Studio* was aimed at "the growing army of art amateurs" in "The founding of *The Studio*," *Studio International* (2017), <https://www.studiointernational.com/index.php/the-founding-of-the-studio> (accessed May 13, 2021).

¹⁷ Gerry Beegan, "*The Studio*: Photomechanical Reproduction and the Changing Status of Design," *Design Issues* 23, no. 4 (Autumn 2007): 48.

¹⁸ Holt, ““The Call of Commerce,”” 157.

¹⁹ Holt, ““The Call of Commerce,”” 156, 163-64, 167, 170.

²⁰ The only advertisement in *Modern Masterpieces* was on its back cover.

²¹ Advertisements were sometimes featured alongside or opposite editorial content in *The Artist* and *The Art Gallery* in the final few pages; these tended to be either full- or half-page. For an analysis of image-text relations when adverts appear on the same page as fiction and non-fictional contents, see Trish Bredar and Moonoseok Choi’s section “A Closer Look at Text and Image,” in Trish Bredar, Shinjini Chattopadhyay, Morgan Alan, Anton Povzner, and Moonoseok Choi, “In Search of Multivocality: Periodical Studies and a Humanities Lab in Practice,” in “Reading the Modern Magazine in an Interdisciplinary Humanities Lab,” ed. Katja Lee and Hannah McGregor, *Modernism/modernity Print Plus* 4, no. 2 (July 2019), <https://doi.org/10.26597/mod.0118> (accessed May 17, 2021).

²² The Editor, “Editorial,” *Colour* 1, no. 3 (January 1929): 5.

²³ Editorial, *Drawing and Design* (July 1926): 1, quoted in Holt, ““The Call of Commerce,”” 170.

²⁴ Beegan, “*The Studio*,” 46.

²⁵ Ashwin, “The founding of *The Studio*.”

²⁶ Beegan, “*The Studio*,” 46.

²⁷ Beegan, “*The Studio*,” 46. Trevor Fawcett explores the history of graphic reproduction in “Illustration and Design,” in *The Art Press*, 55-58.

²⁸ Brill, “Fin de Siècle,” 27. For more on halftones and mass-circulation magazines, see Richard Ohmann, *Selling Culture: Magazines, Markets, and Class at the Turn of the Century* (London: Verso, 1996), 234-39.

²⁹ W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago and London: The University of Chicago Press, 1994), 89. We might also use Peter Wagner's term "iconotext" here, namely an "artefact in which the verbal and visual signs mingle to produce rhetoric that depends on the co-presence of words and images." See Wagner, "Introduction: Ekphrasis, Iconotexts, and Intermediality—the State(s) of the Art(s)," in *Icons—Texts—Iconotexts: Essays on Ekphrasis and Intermediality*, ed. Peter Wagner (Berlin and New York: Walter de Gruyter, 1996), 16.

³⁰ Leighton and Surridge argue that illustrations in Victorian serials fit broadly into six different categories: proleptic: "anticipating the events of the verbal plot to follow"; analeptic: "referring back to a scene in the written text"; repetitive: "representing different scenes with similar elements"; iterative: "representing repeated action"; extradiegetic: "representing scenes that do not appear in the verbal text"; and inter-pictorial: "referring to other well-known images or modes of visual representation." See Mary Elizabeth Leighton and Lisa Surridge, "The Plot Thickens: Toward a Narratological Analysis of Illustrated Serial Fiction in the 1860s," *Victorian Studies* 51, no. 1 (Autumn 2008): 67.

³¹ In *The Artist as Critic: Bitextuality in Fin-de-Siècle Illustrated Books* (Aldershot, England: Scolar, 1995), Lorraine Janzen Kooistra proposes five strategies that the artist has for "interpreting the verbal text": "quotation, impression, parody, answering and cross-dressing." Briefly, "quotation" describes a "picture which is a visual double for the word" (15); "impression" describes a process in which the artist takes the verbal text "simply as a starting point for a new creation" (17). "Parodic" illustrations are "openly rebellious, and assert themselves against the authority of the verbal text in an active struggle which can result in the violent separation or divorce of image and text." (17) "Answering" describes "a harmonious

collaboration in which the picture maintains its independence within a cooperative relationship,” (17) and “cross-dressing” refers to works in which “author and illustrator share one body.” (20)

³² The exception to the rule is Kooistra’s category of “cross-dressing,” in which author and illustrator share one body.

³³ Ohmann, *Selling Culture*, 224.

³⁴ Christine Wiesenthal, Brad Bucknell and W. J. T. Mitchell, “Essays into the Imagetext: An Interview with W. J. T. Mitchell,” *Mosaic: An Interdisciplinary Critical Journal* 33, no. 2 (June 2000): 3.

³⁵ Wiesenthal, Bucknell and Mitchell, “Essays into the Imagetext,” 3.

³⁶ Mitchell, *Picture Theory*, 94.

³⁷ Mitchell, *Picture Theory*, 93-4. See also, in the same volume, “The Photographic Essay: Four Case Studies,” in which he uses James Agee and Walker Evans’s *Let Us Now Praise Famous Men* as a “‘classic’ (and a modernist) prototype” for the photo-essay genre. (289)

³⁸ Ohmann, *Selling Culture*, 194.

³⁹ Jennifer J. Sorensen, *Modernist Experiments in Genre, Media, and Transatlantic Print Culture* (London and New York: Routledge, 2017), 25.

⁴⁰ Reader/viewer is a term used by Mitchell in *Picture Theory* (290) and later by Kooistra to highlight the fact that those engaging with imagetexts need to interpret two different “systems of signification.” See Kooistra, *The Artist as Critic*, 13-14.

⁴¹ For a useful introduction to ekphrasis and its critical history, see Wagner, “Introduction: Ekphrasis, Iconotexts, and Intermediality,” 9-15, 32-40. In the same volume, Bernadette Fort explores the expansion of conceptions of ekphrasis beyond fiction and poetry to include art criticism. See Fort, “Ekphrasis as Art Criticism: Diderot and Fragonard’s ‘Coresus and

Callirhoe’,” in *Icons—Texts—Iconotexts: Essays on Ekphrasis and Intermediality*, ed. Peter Wagner (Berlin and New York: Walter de Gruyter, 1996), 58-77. For a more recent exploration of ekphrastic art writing, especially of that in periodicals, see Sophie Hatchwell, *Performance and Spectatorship in Edwardian Art Writing* (Cham, Switzerland: Palgrave Macmillan, 2019). Shadi Bartsch and Jaś Elsner’s introduction to their 2007 special issue of *Classical Philology* on ekphrasis explores some of the critical debates around the term: see Bartsch and Elsner, “Introduction: Eight Ways of Looking at an Ekphrasis,” *Classical Philology* 102, no. 1 (January 2007): i-vi.

⁴² Danuta Fjellestad, “Nesting—Braiding—Weaving: Photographic Interventions in Three Contemporary American Novels,” in *Handbook of Intermediality: Literature—Image—Sound—Music*, ed. Gabriele Rippl (Berlin, München, Boston: De Gruyter, 2015), 197.

⁴³ Hana Leaper, “The Unveiling of Hidden Voices in Vanessa Bell’s illustrations for Virginia Woolf’s *Kew Gardens*,” *The Luminary*, 4 (Autumn 2014): 117-29, <https://www.lancaster.ac.uk/luminary/issue4/issue4article11.htm> (accessed May 5, 2021).

⁴⁴ Dorothea Sharp, “Oil Painting: Part VIII—Technique,” *The Artist* 2, no. 2 (October 1931): 54.

⁴⁵ Kooistra, *The Artist as Critic*, 20.

⁴⁶ Michael Hancher, “Definition and depiction,” *Word & Image* 26, no. 3 (2010): 253.

⁴⁷ See Edward Bok, quoted in Ohmann, *Selling Culture*, 229.

⁴⁸ That is not to say that images used in advertising elsewhere bore a direct relationship to the text; see, for example, Ohmann’s chapter “The Discourse of Advertising,” in *Selling Culture*, 175-218.

⁴⁹ Julie F. Codell explores how the nineteenth-century art press “worked in tandem with art markets” in “The Art Press and the Art Market: The Artist as ‘Economic Man’,” in *The Rise of*

the Modern Art Market in London, 1850–1939, ed. Pamela Fletcher and Anne Helmreich (Manchester: Manchester University Press, 2012), 133.

⁵⁰ “Spring-Time in the Home,” *The Art Gallery* 1, no. 6 (Spring 1931): back cover.

⁵¹ “The Artists in Our Last Issue,” *The Art Gallery* 1, no. 6 (Spring 1931): 27.

⁵² The Editor, “Editorial,” *Colour* 1, no. 2 (December 1928): 5. The same wording had appeared in the magazine since at least vol. 6, no. 1 (February 1917): 1.

⁵³ Robert Scholes and Clifford Wulfman, “How to Study a Modern Magazine,” in *Modernism in the Magazines: An Introduction* (New Haven and London: Yale University Press, 2010), 148.

⁵⁴ Peter Brooker and Andrew Thacker, “General Introduction,” in *The Oxford Critical and Cultural History of Modernist Magazines: Volume 1, Britain and Ireland, 1880-1955*, ed. Peter Brooker and Andrew Thacker (Oxford: Oxford University Press, 2009), 6.

⁵⁵ Collier, “What is Modern Periodical Studies?,” 109.

⁵⁶ Ohmann, *Selling Culture*, 225. See also Ellen Gruber Garvey, *The Adman in the Parlor: Magazines and the Gendering of Consumer Culture, 1880s to 1910s* (New York and London: Oxford University Press, 1996), 3-4, and Jeremy Aynsley and Kate Forde, “Introduction,” in *Design and the Modern Magazine*, ed. Jeremy Aynsley and Kate Forde (Manchester: Manchester University Press, 2007), 2.

⁵⁷ Linda K. Hughes and Michael Lund, *The Victorian Serial* (Charlottesville: University Press of Virginia, 1991), 6.

⁵⁸ Hughes and Lund, *The Victorian Serial*, 13.

⁵⁹ Clifford Hall, “Portrait Painting: Parts 2-4,” *The Artist* 2, nos. 2-4 (October-December 1931): 76-78, 120-22, 164-66.

⁶⁰ The Editor, “Editorial,” *The Artist* 2, no. 1 (September 1931): 7.

⁶¹ Horace Taylor, "Practical Poster Designing: Part 2 – References," *The Artist* 2, no. 2 (October 1931): 79.

⁶² The Editor, "Famous Art Schools. No. 4—The Grosvenor School of Modern Art," *The Artist* 2, no. 2 (October 1931): 84. The same issue also featured a small advertisement for the Grosvenor on the reverse of the front cover. Indeed, all of the art schools featured in the series, with the exception of the Spenlove School of Modern Painting, were also advertised in the magazine.

⁶³ Horace Taylor, "Posters," *The Artist* 2, no. 2 (October 1931): n.p.

⁶⁴ Jaleen Grove, "Embodying Word and Image: Magazines in Illustration Studies," in "Reading the Modern Magazine," ed. Lee and McGregor, <https://doi.org/10.26597/mod.0112> (accessed May 17, 2021).

⁶⁵ Leonard Walker, "Painting in Water-colour: Part 3," *The Artist* 2, no. 3 (November 1931): 102.

⁶⁶ Leonard Walker, "Painting in Water-colour: Part 2," *The Artist* 2, no. 2 (October 1931): 57.

⁶⁷ Walker, "Painting in Water-colour: Part 2," 57-58.

⁶⁸ Leonard Walker, "Painting in Water-colour: Part 4," *The Artist* 2, no. 2 (December 1931): 145.

⁶⁹ Collier, "What is Modern Periodical Studies?," 109.

⁷⁰ Marcus and Best, "Surface Reading," 10.

⁷¹ In periodicals scholarship, surface reading is often used in combination with close or distant reading; see Lee and McGregor, eds, "Reading the Modern Magazine." Sorensen argues for a conception of materiality which encompasses "not just the internal networks of a text but also the borderland (or external networks) that link the texts with 'users'"; "this kind of multiplied networked reading of dynamic material forms," she argues, "can escape the current stalemate

between “surface” versus “distant” reading models and draw from the best of both methods enabled by a fluid, dynamic understanding of materiality and genre.” See Sorensen, *Modernist Experiments in Genre*, 4.

⁷² The term “object of knowledge” is Franco Morretti’s; I am using it here in the manner outlined by Collier in “What is Modern Periodical Studies?”, 100.

⁷³ Lee and McGregor, “Reading the Modern Magazine.”

⁷⁴ Sharon Marcus, Heather Love, and Stephen Best, “Building a Better Description,” *Representations* 135 (Summer 2016): 4.

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